

Black Sabbath

Anthology



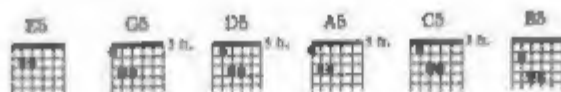
More than twenty-five of the greatest hits by one of the greatest Heavy Metal bands in the world, including Paranoid, War Pigs, Black Sabbath, Snowblind, Sweet Leaf, Iron Man, Supernatural, The Wizard, A National Acrobat, Fairies Wear Boots, Voodoo. All with full lyrics.

A NATIONAL ACROBAT

7

Words and Music by Frank Lamm, William Ward, Terman Butler, and John Osborne

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Moderately slow

N.C.

Figure 1 (2 bars)

Play 4 times

**E5

G5

D5

A5

N.C.

Play Fig. 1

I am the world that hides the u - ni - ver - sal se - cret of all time —
 When lit - tle worlds col - lide, I'm trapped in - side my em - bry on - je cell —

E5

G5

D5

A5

N.C.

Play Fig. 1

De - struc - tion of the emp - ry spec - es is my one and on - ly cruse —
 And flash - ing mem - o - ries, are cast in - to the nev - er - end - ing well —

C5

B5

G5

A5

N.C.

Play Fig. 1

I've lived a thou - sand times, I found out what it means to be, be - lieved —
 The name that screams, the face, the child that nev - er was, the cause of man —

C5

B5

G5

A5

N.C.

Play Fig. 1 for 4 bars

The thoughts and im - ag - es, the un - born child that nev - er was, con - ceived —
 The death - ly dark - ness that, be -

flex the fate of those who nev - er

*To play along with the recording, tune all the strings down one whole step.

**E5 = E (fifth fret).

N.C. E7+9 Em7

1. ran
2. (vocal tacet)

Figure 2 (2 bars)

You've got - ta be - lieve - me.
I want you to live - ten.

N.C. E7+9 Em7 N.C.

Continue Fig. 2 for 10 bars

I'm talk - ing to you... Well, I know it's hard for you to know the
I'm try'n'-a get through... Love has giv - en life to you and now it's

E7+9 Em7 N.C. E7+9 Em7

rea - son why— And I know you'll un - der - stand more when it's time to die —
your eon - cern... Un - seen eyes of in - ner life will make your soul re - turn...

N.C. E7+9 Em7

Don't be - lieve the life you have will be the on - ly one...
Still I know, but not to touch The seeds of life are sown...

N.C. E7+9 Em7

You have to let your bod - y sleep to let your soul live on...
The cin - ta - in of the fu - ture falls; the se - cret stays un - known...

Solo
N.C. E7+9 Em7

Barking Guitar plays Fig. 2 throughout Solo

NC E7+9 Em7
 802
 15 (30) (30) (30) (30) (30) 17 15 17 15 17 14 (8) 15 (17) 16 12 (15) 14 12 14 12 (10) 14 12
 15 (30) (30) (30) (30) (30) 17 15 17 15 17 14 (8) 15 (17) 16 12 (15) 14 12 14 12 (10) 14 12

[illegible]

N.C.
Play Fig. 2

E7+9 Em7

N.C.
Continue Fig. 2 for 8 bars

Just re-mem-ber love in life... and hate is
Look-ing back. I've lived and loathed, just now I'm

ly - ing death. won - der - ing. Trust your life, for what it's worth — and live for
Here I wait, and on - ly guess — what this next

N.C. N.C.

Play 3 times

(D bass)

(A bass)

(E bass)

B5 D5 B5 (rhythmic fix, similar) D5

First system of musical notation. Treble clef, key signature of one flat (Bb). Chords B5 and D5 are indicated above the staff. The bass line includes a double bar line and a measure with a 7.

Second system of musical notation. Treble clef, key signature of one flat (Bb). Chord N.C. is indicated above the staff. The bass line includes a double bar line and a measure with a 7.

Third system of musical notation. Treble clef, key signature of one flat (Bb). Chords D, F#m/C#, D, and F#m/C# are indicated above the staff. The bass line includes a double bar line and a measure with a 7. The instruction "Play 4 times" is written below the staff.

Fourth system of musical notation. Treble clef, key signature of one flat (Bb). Chords D, F#m/C#, D, and F#m/C# are indicated above the staff. The bass line includes a double bar line and a measure with a 7. The instruction "N.C." is written above the staff.

Fifth system of musical notation. Treble clef, key signature of one flat (Bb). The bass line includes a double bar line and a measure with a 7.

A HARD ROAD

Words and Music by Anthony Brown, Terence Butler, John Chacevone, and William Ward

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Medium tempo (♩ = ♪ = ♪)

No chord



*(B bass)

Figure 1 (2 bars)



Play 3 times

(B bass)

Play Fig. 1

*(B bass)

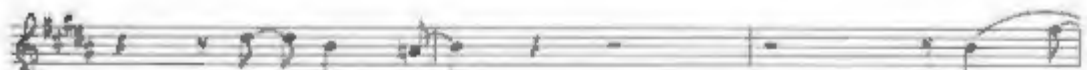
Continue Fig. 1 for 16 bars



Old — men cry - ing, young men dy - ing; world —
etc. yearn - ing, lov - ers learn - ing on —
etc. shar - ing, moth - ers car - ing, night —

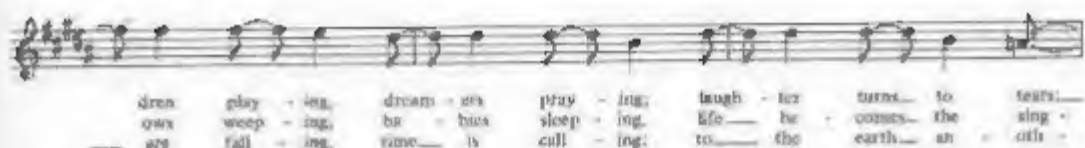


— still turn — as Pa — ther Time — looks on —
— this path — of life we pass — a — long —
— time's fall — ing vic — tin to — the dawn —



On — and on —
Is — it wrong —
Shad — ows mourn —

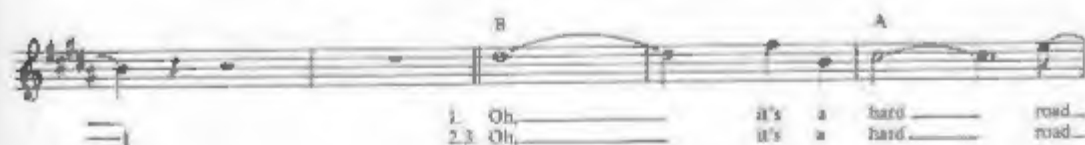
Chil
Wid
Days —



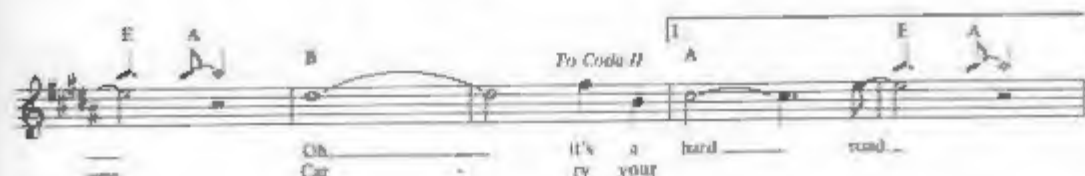
dream - ing, dream - ing, pray - ing, laugh - ing, turns - to, tears - sing -
are, weep - ing, be - lieve, sleep - ing, life - he, comes - the, an - oth -
fall - ing, time - is, call - ing; to - the earth - an - oth -



love - has, gone - Has - it, gone?
er, and - the, song - Sing - a, long,
ee, life - is, born - Love - has, drawn -



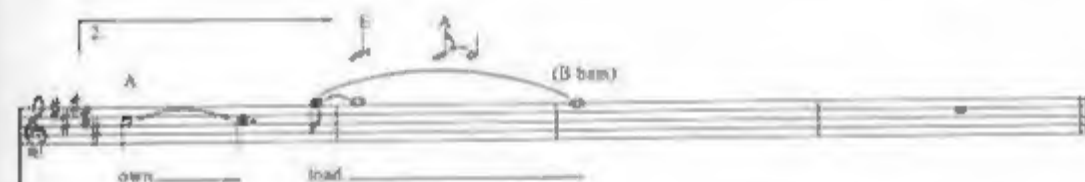
1. Oh, it's a hard road -
2.3. Oh, it's a hard road -



Oh, it's a hard road -
Car, ry your -



(B bass)
Play Fig. 1 for 4 bars



own - road -



own - road -

(F bass) (G♭ bass) (E bass) (B bass)

Why make the hard road?

(A bass) (G bass) (E bass) (B bass)

Why can't we be friends?

(A bass) (G bass) (E bass) (B bass)

No need to hurry.
No need to worry.

(A bass) (G bass) (E bass) (B bass) *To Coda*

We'll meet in the end.
Let's sing it a gain.

Solo
(B bass)

Backing (Guitar plays Fig. 1) for 8 bars

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a triplet of eighth notes in the first measure, followed by a quarter note and a half note. The bass staff contains a bass line with a triplet of eighth notes in the first measure, followed by a quarter note and a half note. The key signature has one sharp (F#) and the time signature is 4/4.

The second system of musical notation continues the solo. The treble staff features a melodic line with a triplet of eighth notes, followed by a quarter note and a half note. The bass staff contains a bass line with a triplet of eighth notes, followed by a quarter note and a half note. The key signature has one sharp (F#) and the time signature is 4/4.

The third system of musical notation continues the solo. The treble staff features a melodic line with a triplet of eighth notes, followed by a quarter note and a half note. The bass staff contains a bass line with a triplet of eighth notes, followed by a quarter note and a half note. The key signature has one sharp (F#) and the time signature is 4/4.

The fourth system of musical notation continues the solo. The treble staff features a melodic line with a triplet of eighth notes, followed by a quarter note and a half note. The bass staff contains a bass line with a triplet of eighth notes, followed by a quarter note and a half note. The key signature has one sharp (F#) and the time signature is 4/4.

The fifth system of musical notation continues the solo. The treble staff features a melodic line with a triplet of eighth notes, followed by a quarter note and a half note. The bass staff contains a bass line with a triplet of eighth notes, followed by a quarter note and a half note. The key signature has one sharp (F#) and the time signature is 4/4.

JUNIOR'S EYES

Words and Music by Anthony Janni, Terence Geller, John Gebauer, and William Ward

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Medium tempo

For Chorus

*Figure 1 (4 bars)

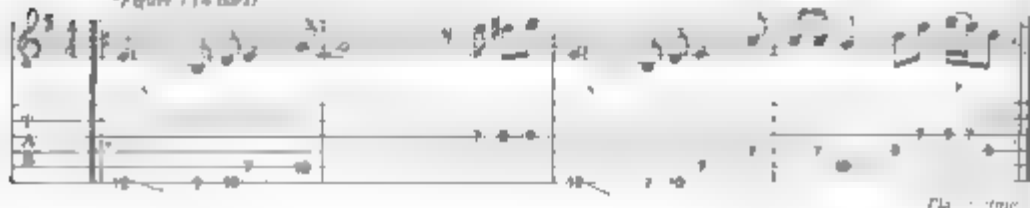


Fig. 1 - true

Continue Fig. 1 for 16 bars



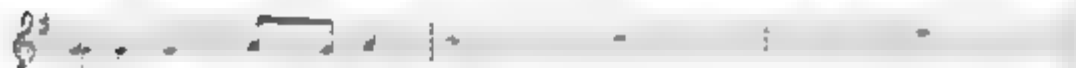
Jo ni or's eyes - looked up to the skies... no tear
 Jo ni or's eyes - they could'n dis guise... the pain
 Jo ni or's eyes - looked in to the skies... once more



He prayed hat his max... ing... he ex... er and tak... er would
 His fa ther was lean... ing... at a... e... ing a
 Now he knew well... ch... e was he... out



but your... He de... ate... at... his
 sure... s... e... ate... at... his



banas... reached... in... the... thy...
 not... w... go... ty... full...
 full per... tips... stretched... to... he... start



fu... d... ed... the day ha... his best friend... and...
 much up for... we know what to... his now would... or...
 a long with be... him and... the...
 Am
 End

E
(root)

You're such a big heart 3 4 5 6 7 8 9 10

rhythmic figure similar figure as previous 4 bars

1 2 3 4 5 6 7 8 9 10

I'm not 7, 8— won't be— for long—

1 2 3 4 5 6 7 8 9 10

With all the rain I've washed you live

E
(root)

1 2 3 4 5 6 7 8 9 10

with us I'll try my best not to say—

B 3

1 2 3 4 5 6 7 8 9 10

when is time a my good bye

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28 29 30

R 1 2 3 4 5 6 7 8 9 10

Solo

Vcl

Bm

C

D

Am

Em

Bm

Am

Em

Bm

b

K

S

B

A

B

Am

Em

Bm

Am

Em

Bm

Am

Em

The image shows a musical score for a song titled "The Song of the Lark" by Maurice Strakosky. The score is written for voice and piano. It consists of two systems of music. The first system includes a vocal line (Soprano) and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal line is a simple melody with lyrics in French.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line in G major (one sharp) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in 2/4 time, starting with a treble clef and a key signature of one sharp. The second system continues the vocal line and piano accompaniment. The vocal line features a final cadence with a double bar line. The piano accompaniment continues with a final cadence. The score is written in a clear, legible font, with notes and rests clearly visible. The piano part includes a variety of musical notations, including eighth notes, sixteenth notes, and rests, indicating a lively and rhythmic accompaniment. The vocal line is written in a simple, easy-to-read style, suitable for a children's song. The overall layout is clean and professional, with a clear distinction between the vocal and piano parts.

$N \ll$
 $B = 4 \times 10^4 \text{ m/s}$ Fig 1 = 10 bars
 $D = 5 \frac{1}{2} \text{ ft}$ and end of of Cords

4764

L. 129. CHASE F. 6

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests. The notation is in a simple, folk-like style.

Handwritten musical notation for the first system of 'The Rose Tree'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff with various note values and rests.

The first system of musical notation for 'The Rose Tree'. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, the words 'The Rose Tree' are written in a stylized, decorative font. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. There are also rests and a final note with a fermata.

VOODOO

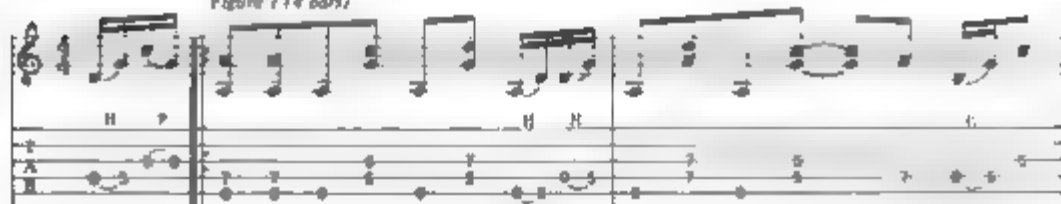
Words by Bonnie James Mc/Book by Terry Butler, Bonnie James Mc, and Terry Lewis

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Medium rock beat

Am⁷
Figure 1 14 bars



Am⁷
Continue Fig. 1 for 7½ bars



Say you don't love me, you burn...

You can't fuse... but you love...



... it's by me.

Say you don't love me, you burn...



Nothing you do... will be new... 'cause I'm through

Am⁷
Continue Fig. 1 for 7½ bars



Call me a liar you knew...
Fade in to shadow, you burn...

You were a fool... but that's cool... it's all right
Your for-tune is free I can see... it's no good

R HP R R R R

H P H P H P R P R R H and P H and P R

Tacet C Am D.S. al Coda

Coda D (root) D (root) Am Play Fig. 1 till end

Voo-doo

Am

Bring me your children they'll burn

Never look back... never turn... Cry me a river you

Voo-doo

Repeat and fade

LOOKING FOR TODAY

Words and Music by Frank Jannet, William Ward, Terence Butler, and John Coleman

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* Medium rock beat

♩ ♩ ♩

♩ ♩ ♩

N1
 (Continue Fig. 1 - No.)

I am complete but oh so late
 I am the top you're a star
 I am the star you're a star
 I am the star you're a star

I am the star you're a star
 I am the star you're a star
 I am the star you're a star
 I am the star you're a star

I am the star you're a star
 I am the star you're a star
 I am the star you're a star
 I am the star you're a star

I am the star you're a star
 I am the star you're a star
 I am the star you're a star
 I am the star you're a star

* To play along with recording, time all drums down one whole step

N.C.

You're so right
I like that
You're good

but I've slight
at quick in all
that's why it's like

I want the one who has to take the blame
but you're in a look and no to
by saying more in by looking at it

D

by you
and gets on

Am

and if you

Fm

the pain
to give.

Am

and your
wide

Fm

You and I believe
in you

Am

by think you know

Am

When was the last time
that you had

3

Yeah

eah

Figure

D

D5 = Diatonic third

D5 *Play Fig. 2 till D.C.* D5 C *D.C. at Coda*
 day Looking for to

D5 *Play Fig. 2 till D.C.* D5 C *D.C. at Coda*
 Looking for to day Looking for to
Play 4 times

Solo D5 *See the light* D5 C
 G B Bb D5 D5 C G/B

Gm Bb D5 D5 C G B

Gm Bb D5 D5 C G/B

Gm Bb D5 D5 C G/B

** This two-bar vocal pattern commences during Solo but fades out after 4 bars.

Chorus

35

D5 4

G B

C m Bb

4

D5 4

G B

C m Bb

D5 4

G B

C m Bb

4

D5 4

G B

C m Bb

35

D5 4

G B

Chord progression: Gm/Ab , $D5$, $D5/C$, G/B , Gm/Ab

Chord progression: $D5$, $D5/C$, G/B , Gm/Ab

Chord progression: $D5$, $D5/C$, G/B , Gm/Ab

Chord progression: $D5$, $D5/C$, G/B , Gm/Ab

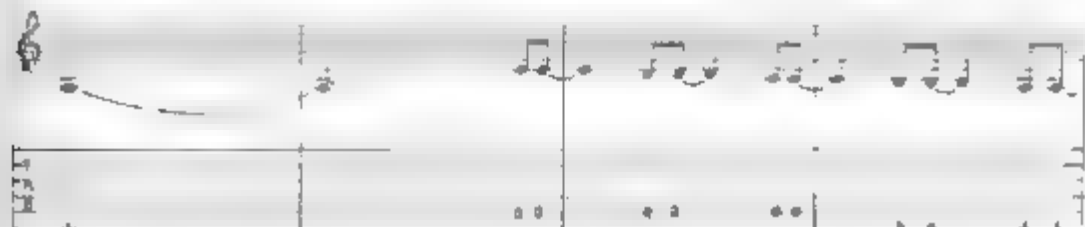
Chord progression: $D5$, $D5/C$, G/B , Gm/Ab

•FS

Am5



1 2 Don't they ev - er leave in wor - sy?
3 There's no need to have a rag - son

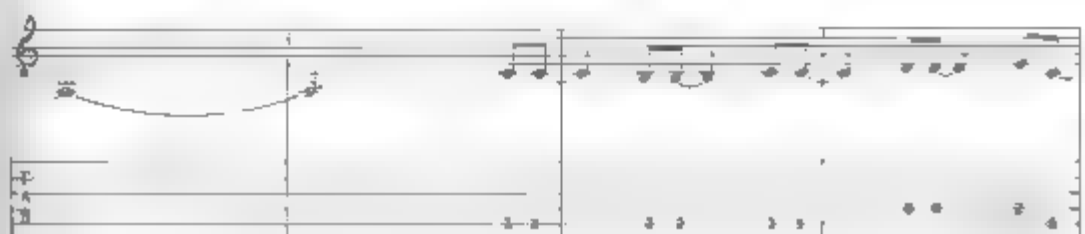


FK

Am4



Don't you ev - er won - der why
There's no need to won - der why

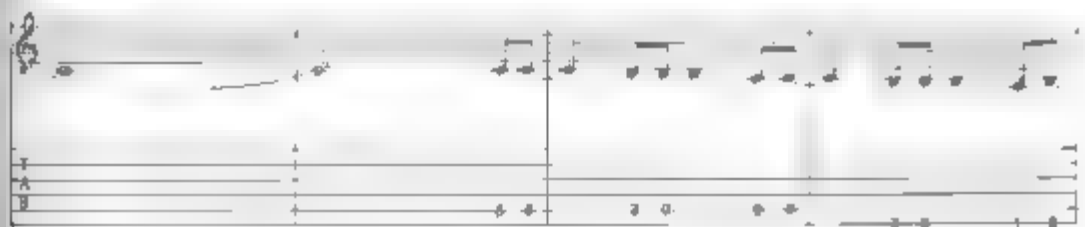


FK

Am5



is the part of me that tells you



G5

don't you ev - er, don't nev - er say die

G5

Nev - er, nev - er, nev - er say die

To Coda

A

Play Fig. 1

D A B

Play Fig. 2

D A

1. 2.

Coda

G Dm7 G

Don't you ev - er say die, Don't

you cr - er say die

Chords: Dm7, Am(add B)

Ne - er say die.

Chords: D, Am(add B)

E5

D.S. al Coda

Coda

Solo

Racking Guitar as in Verses

B D

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains three measures. The first measure has a triplet of eighth notes (F#, A, C#) and a half note (F#). The second measure has a half note (F#) and a half note (A). The third measure has a half note (C#) and a half note (F#). Below the staff, there are three measures of bass line with notes (F#, A, C#), (F#, A, C#), and (F#, A, C#). Above the staff, there are three measures of lyrics: "H P H H", "S B S", and "H H B B".

Second system of musical notation. Treble clef, key signature of two sharps. The system contains three measures. The first measure has a half note (F#) and a half note (A). The second measure has a half note (C#) and a half note (F#). The third measure has a half note (A) and a half note (C#). Below the staff, there are three measures of bass line with notes (F#, A, C#), (F#, A, C#), and (F#, A, C#). Above the staff, there are three measures of lyrics: "H H H P", "H H H H", and "H H H H".

Third system of musical notation. Treble clef, key signature of two sharps. The system contains three measures. The first measure has a half note (F#) and a half note (A). The second measure has a half note (C#) and a half note (F#). The third measure has a half note (A) and a half note (C#). Below the staff, there are three measures of bass line with notes (F#, A, C#), (F#, A, C#), and (F#, A, C#). Above the staff, there are three measures of lyrics: "H H H P", "H H H H", and "H H H H".

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains three measures. The first measure has a half note (F#) and a half note (A). The second measure has a half note (C#) and a half note (F#). The third measure has a half note (A) and a half note (C#). Below the staff, there are three measures of bass line with notes (F#, A, C#), (F#, A, C#), and (F#, A, C#). Above the staff, there are three measures of lyrics: "H H H P", "H H H H", and "H H H H".

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains three measures. The first measure has a half note (F#) and a half note (A). The second measure has a half note (C#) and a half note (F#). The third measure has a half note (A) and a half note (C#). Below the staff, there are three measures of bass line with notes (F#, A, C#), (F#, A, C#), and (F#, A, C#). Above the staff, there are three measures of lyrics: "H H H P", "H H H H", and "H H H H".

Sixth system of musical notation. Treble clef, key signature of two sharps. The system contains three measures. The first measure has a half note (F#) and a half note (A). The second measure has a half note (C#) and a half note (F#). The third measure has a half note (A) and a half note (C#). Below the staff, there are three measures of bass line with notes (F#, A, C#), (F#, A, C#), and (F#, A, C#). Above the staff, there are three measures of lyrics: "H H H P", "H H H H", and "H H H H".

Black Sabbath

A HARD ROAD.
A NATIONAL ACROBAT.
BLACK SABBATH.
CHILDREN OF THE GRAVE.
CHILDREN OF THE SEA.
COUNTRY GIRL.
DIRTY WOMEN.
FAIRIES WEAR BOOTS./JACK THE STRIPPER.
HEAVEN AND HELL.
IRON MAN.
JUNIOR'S EYES.
LOOKING FOR TODAY.
N.I.B.
NEON KNIGHTS.
NEVER SAY DIE.
PARANOID.
PLANET CARAVAN.
SABBATH, BLOODY SABBATH.
SLEEPING VILLAGE./A BIT OF FINGER.
SNOWBLIND.
SUPernaut.
SWEET LEAF.
TOMORROW'S DREAM.
UNDER THE SUN./EVERY DAY COMES AND GOES.
VOODOO.
WAR PIGS.
THE WIZARD.